

JUN 19 1922

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HUGO BALLINS



MASTERPIECE

The Journey's End

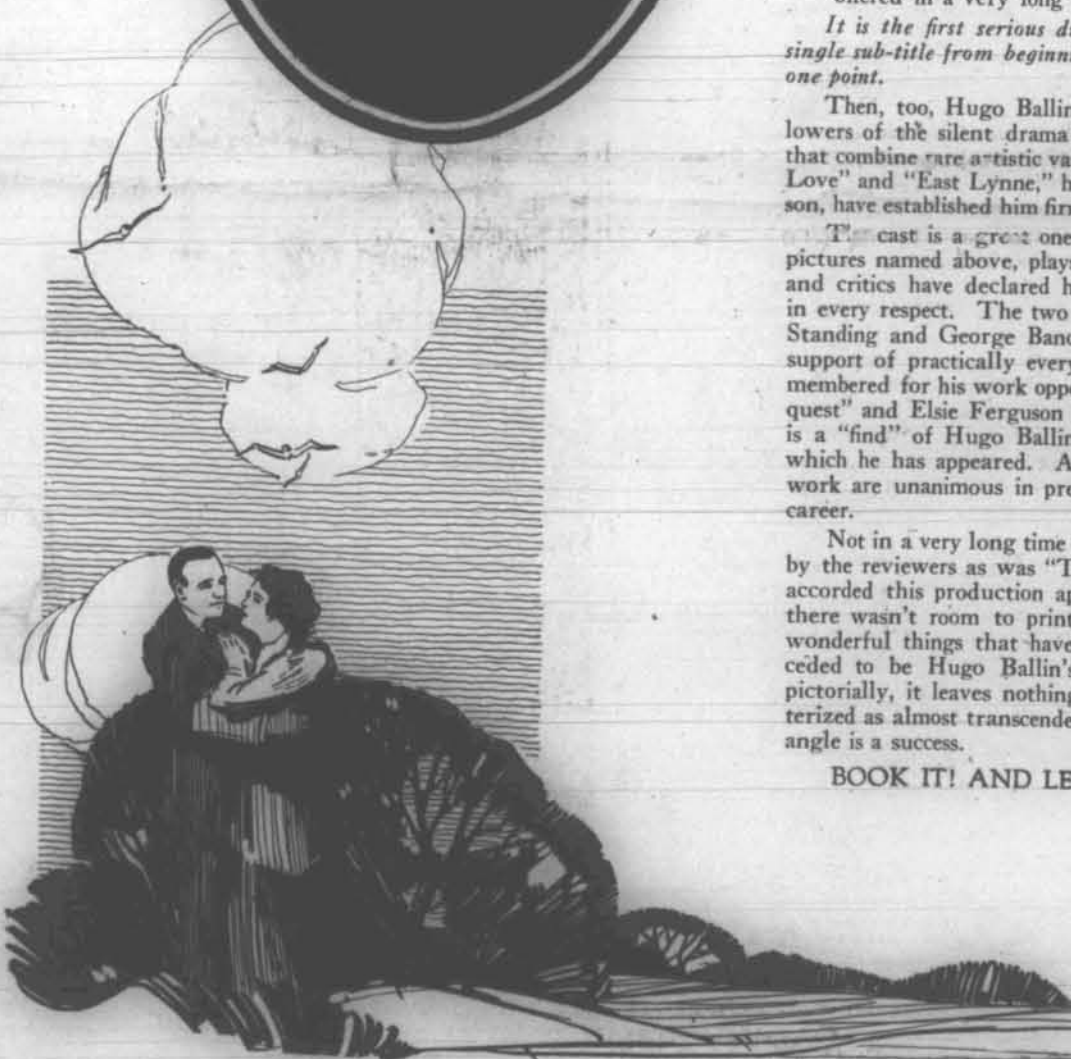


Photoplay in 7 reels
Story by Sister Eileen
Directed by Hugo Ballin
Author of photoplay under
Section 62 "Hugo Ballin
Productions of the U.S."

With
MABEL BALLIN
WYNDHAM STANDING AND GEORGE BANCROFT

Produced by
Hugo Ballin Productions Inc.

Distributed by
HODKINSON
The PATHE EXCHANGE Inc.
FRANK M. YOUNG, CHIEF



"THE JOURNEY'S END" offers to the exhibitor an unlimited opportunity to advertise and exploit such as few productions have offered in a very long time.

It is the first serious drama ever brought to the screen without a single sub-title from beginning to end. You can't say enough about this one point.

Then, too, Hugo Ballin's name itself is a big drawing card. Followers of the silent drama have learned to couple it with productions that combine rare artistic values with splendid dramatic appeal. "Pagan Love" and "East Lynne," his two past productions, released by Hodgkinson, have established him firmly in the front rank of present day directors.

The cast is a great one. Mabel Ballin, who was seen in the two pictures named above, plays the leading role in "The Journey's End," and critics have declared her performance to be an extraordinary one in every respect. The two leading male roles are played by Wyndham Standing and George Bancroft. Wyndham Standing has appeared in support of practically every feminine star and will be particularly remembered for his work opposite Norma Talmadge in "The Isle of Conquest" and Elsie Ferguson in "Rose of the World." George Bancroft is a "find" of Hugo Ballin's, this being the first screen production in which he has appeared. All those who have witnessed his remarkable work are unanimous in predicting for him a long and brilliant screen career.

Not in a very long time has a picture been so enthusiastically received by the reviewers as was "The Journey's End." Some of the criticisms accorded this production appear in another portion of this book,—but there wasn't room to print any more than a small percentage of the wonderful things that have been said about the picture, which is conceded to be Hugo Ballin's masterpiece. Dramatically, it is superb; pictorially, it leaves nothing to be desired; the acting has been characterized as almost transcendental; the picture viewed from any and every angle is a success.

BOOK IT! AND LET IT MAKE MONEY FOR YOU!

JUN 19 1922

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The Story

A CHARMING young girl has been educated in a Roman convent. The death of her aunt leaves her alone in the world except for an uncle in the United States. Not knowing where else to turn, she comes to America.

Here, in a mining town in Pennsylvania, a distressingly crude home awaits her with the uncle and his slovenly wife, who is addicted to drink. The situation becomes intolerable. In a moment born of despair, and of impulsive gratitude towards the only person who has shown her sympathy and understanding, she marries one of the iron-workers.

They are obviously mis-mated, and when the "other man," the Mill-owner, her social and mental equal, enters her life, there follows the struggle between loyalty to husband and child, and the call of love. Finding it impossible to continue with her husband, and yet unwilling to go to the other man, the girl leaves with her child, determined to earn her own living. When the Iron-worker learns that his suspicions of elopement are groundless, and after he has been helped by the Mill-owner through a serious illness, he determines to make way for the happiness of these two. The opportunity is provided when, after the collapse of a building, the Iron-worker changes identities with a tramp killed in the accident.

The story reaches its climax in a dramatic moment in the Roman catacombs, where the Girl, on her honeymoon, after the supposed death of her first husband, is suddenly confronted by the Iron-worker, who has by a strange but logical sequence of events, become one of the lay brothers acting as guide in the catacombs. His first reaction is the passion of jealousy. He is prevented from throttling the girl by the intervention of the Mill-owner. Before the struggle has gone far, the Iron-worker falls exhausted to the ground. His flare of fury is over. The shock of thus meeting the woman he had so greatly loved is too much for his already weak heart.

His last moments are blessed for him by the presence of his beloved, and with her hand held close in his, he passes into the Great Beyond, while a vista of happy life opens up for the girl and her husband.



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The Cast



The Mill-owner

Wyndham Standing

The Girl Mabel Ballin

The Iron-worker

George Bancroft

The Uncle J. Webb Dillion

The Child.. Georgette Bancroft

Photography by J. Diamond



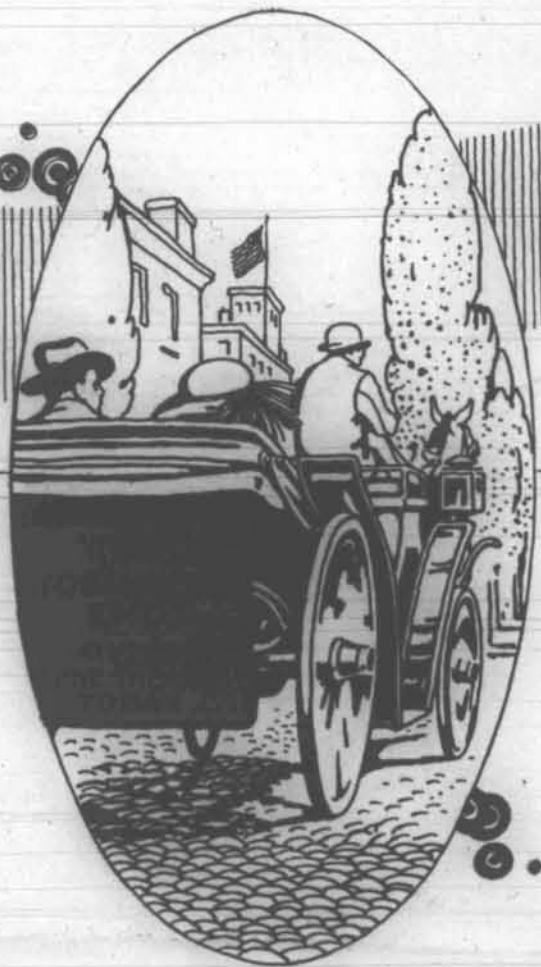
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Lobby Stills

THE pictures reproduced on this page will undoubtedly serve in attracting many extra admissions to your box office, for they have been chosen with just that end in view. They are artistically beautiful, and at the same time replete with drama and suspense.

Remember that a well-dressed lobby is one of the best investments you can make, and give these attractive stills the prominence they so richly deserve. You will find that it pays.



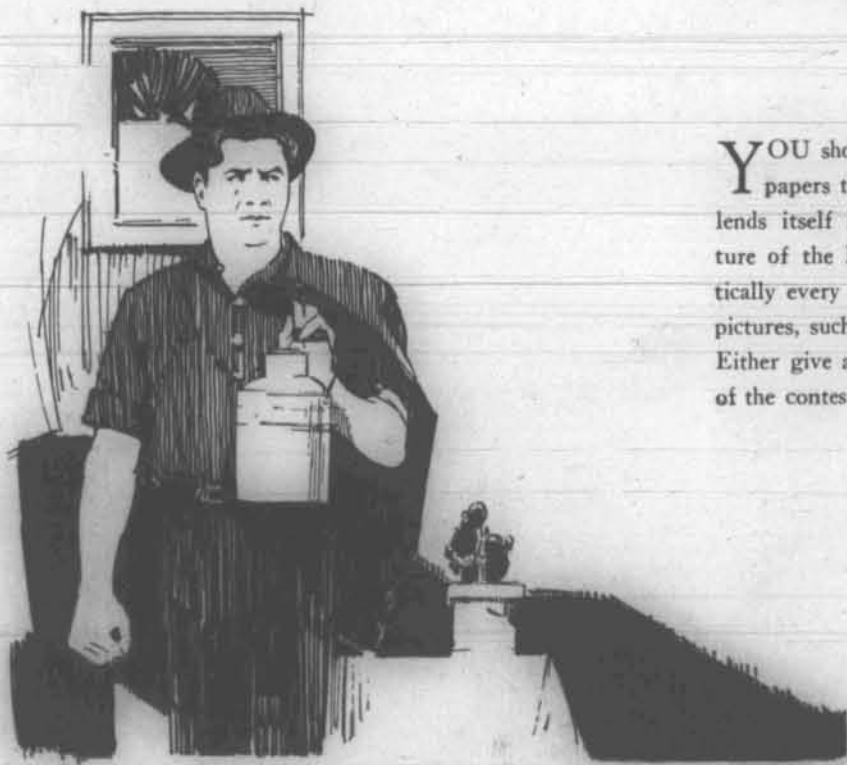


Exploita

A STREET stunt is illustrated above, which, while conventional, should succeed in attracting a great deal of attention. Use an open carriage, either the type shown or anyone that is procurable. You will need two characters,—one dressed to represent Mabel Ballin and one Wyndham Standing. Elsewhere in this book you will find pictures of these two players from which you can get an accurate idea of how to dress your people: Have them seated in the conveyance and drawn through the busiest streets of your city. You should begin this stunt a few days before you begin showing your picture and continue through its engagement. Tie it up to your house by having the carriage carry a banner on which is lettered:

WE'RE ON OUR WAY TO
"THE JOURNEY'S END"
AT THE.....THEATRE

YOU should have no difficulty in "selling" one of your local newspapers the idea of an essay contest to which "The Journey's End" lends itself ideally. The subject should be "Will the Motion Picture of the Future Be Made Without Sub-Titles?" Insofar as practically every man, woman and child in your city is interested in motion pictures, such a novelty as this should meet with a very large response. Either give a prize yourself or if the newspaper thinks sufficiently well of the contest as a circulation builder, have them offer the prize.



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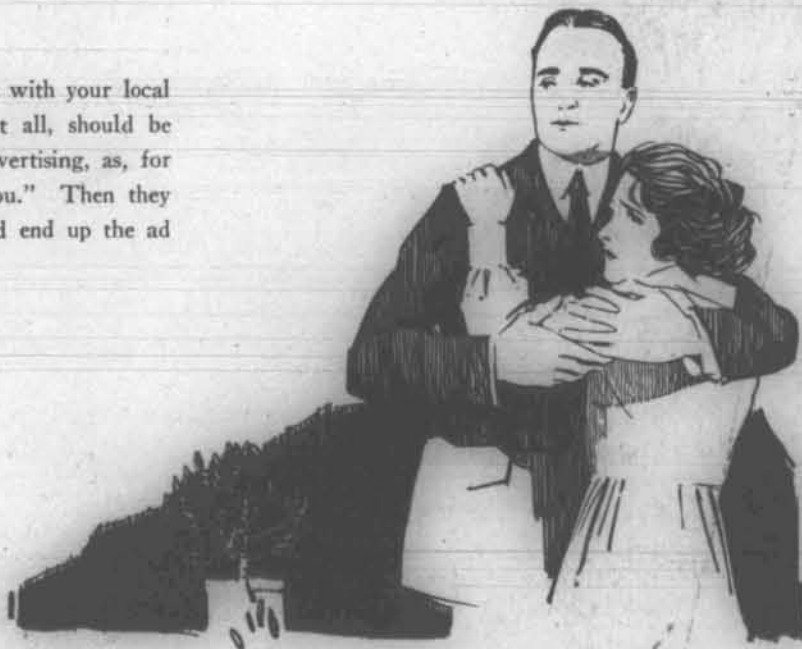
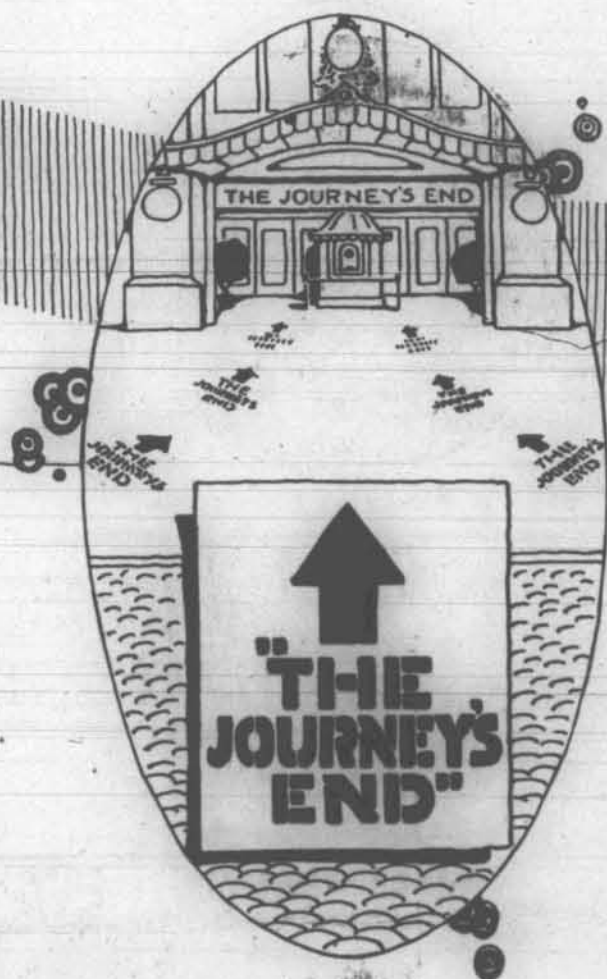
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A CLEVER idea,—and one which requires very little effort to put into effect,—is to have one or more stencils made on the style of the one shown in the illustration. (Insert in oval.) Engage the services of some youngsters,—they should be glad to work for you in return for a limited number of tickets,—and have them go about town, preferably at night, with these stencils and a bucket of some white preparation made from chalk. At irregular intervals they should stencil the message on the sidewalks or on the fences with the arrow heads always pointing toward your theatre. In some instances there may be a civic ruling against painting on the sidewalks, but in view of the fact that the preparation used is one which will not disfigure the sidewalks for any length of time, you should not have any trouble at all with the authorities. If you have more than one stencil made, have different groups of boys out marking the trail to your theatre from different sections of the town. Instruct them to use the stencil much more frequently when close to the theatre.

YOU may be able to arrange some sort of a tie-up with your local Chamber of Commerce who, if they advertise at all, should be induced to carry the name of the picture in their advertising, as, for instance: "Make Blankville the Journey's End for You." Then they can go to cite the natural advantages of the town and end up the ad with a repetition of the same phrase.





Highlights





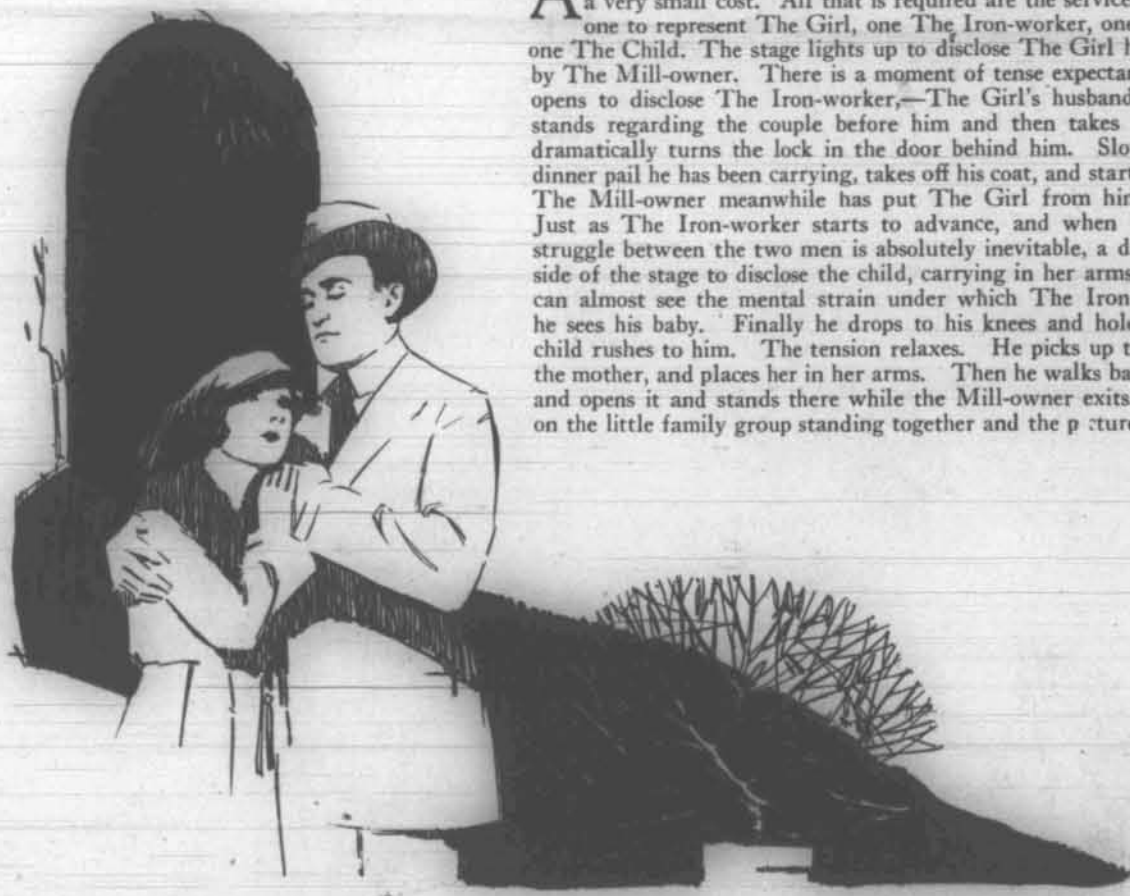
*in
the* Picture



Prologue



A HIGHLY dramatic prologue can be arranged for "The Journey's End" at a very small cost. All that is required are the services of four characters,—one to represent The Girl, one The Iron-worker, one The Mill-owner and one The Child. The stage lights up to disclose The Girl held in a close embrace by The Mill-owner. There is a moment of tense expectancy, and then the door opens to disclose The Iron-worker,—The Girl's husband. In grim silence he stands regarding the couple before him and then takes a few steps and very dramatically turns the lock in the door behind him. Slowly he puts down the dinner pail he has been carrying, takes off his coat, and starts to roll up his sleeves. The Mill-owner meanwhile has put The Girl from him and stands waiting. Just as The Iron-worker starts to advance, and when it would seem that a struggle between the two men is absolutely inevitable, a door opens on the other side of the stage to disclose the child, carrying in her arms a woolly lamb. One can almost see the mental strain under which The Iron-worker is laboring as he sees his baby. Finally he drops to his knees and holds out his arms. The child rushes to him. The tension relaxes. He picks up the baby, walks toward the mother, and places her in her arms. Then he walks back to the door, unlocks and opens it and stands there while the Mill-owner exits. The scene dims out on the little family group standing together and the picture begins.



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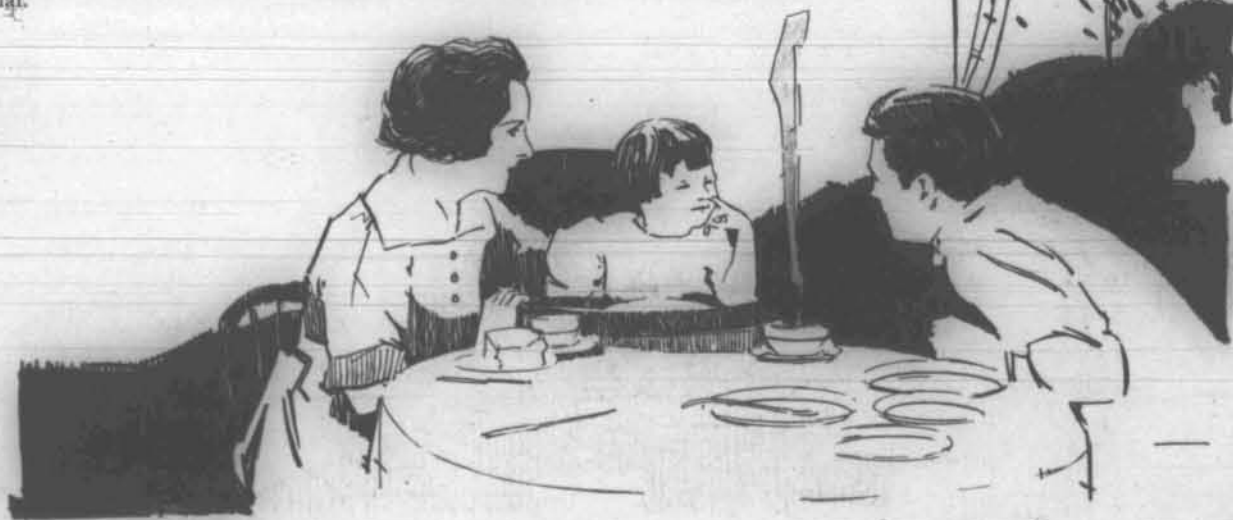
Lobby



WHATEVER Lobby Display is used in connection with the showing of "The Journey's End" should have a distinct leaning to the conservative and the beautiful.

The idea recommended for this picture and illustrated above is simple, beautiful, unusually striking, and inexpensive. Through the use of Compo or Beaver board shaped as in the illustration, the scenic decorations are quickly prepared. It is a short job for even a sign-painter, if no one more talented is available, to paint in a realistic manner the two groups of shrubbery at either end, and the scene in the center which covers the box office. You will note that one of the windows in the picturesque cottage in this center piece is the open window of your box-office, through which tickets for the showing should be sold as usual.

It may be that in preparing this decoration for your lobby you will be able to use bits of stage scenery which you may have on hand. The use of such scenery overhead and around the interior of the lobby will supplement the display suggested, and make it even more effective. In addition display posters on the front of the theatre, and prepare cutouts for display in and around the lobby as usual.





What you will see

The Catacombs of Rome many, many feet underground.
 The daring and bravery of iron-workers and their fearless handling of the molten metal.
 The splendid sacrifice that a strong man made to insure his wife's happiness.
 The collapse of a New York skyscraper while in course of construction.
 How the pure innocence of a little child averted a tragedy.
 The happy end of a man who had given all for love.
 The love of a workman for a woman—and how Fate juggled their lives.
 Many scenes of rare beauty and charm photographed both here and abroad.
 The perfect love which questions not but merely seeks to serve.
 The balcony scene from "Romeo and Juliet" with a very different ending.
 The gardens of a convent in Rome with flowers and rare shrubs blooming in profusion.
 A struggle between two men which ended in happiness.

Catch Lines

She found happiness at "The Journey's End."
 "The Journey's End"—the first serious drama ever made without a single sub-title.
 Do you know what awaits you at "The Journey's End?"
 At the end of the rainbow there's happiness; at "The Journey's End"—what?
 Aren't you anxious to get to "The Journey's End"?
 Two men loved her: a millionaire and a laborer. And she married—? See "The Journey's End" and find out!
 Exquisite artistry, flawless production, acting of the highest calibre,—that's "The Journey's End."
 Hugo Ballin produced and directed it; Hodkinson released it; the critics praised it. What?
 Why, "The Journey's End," of course.

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What the critics say

Is a Masterpiece

If any one should have made a prediction that the day would come when dramatic pictures would be made without a single subtitle, he would undoubtedly be considered either a theorist or a dreamer, and yet such a dream has been accomplished in "The Journey's End." *There is not a single subtitle in it, . . . and yet the action is crystal-clear.* This feat has been accomplished by intelligent construction, more intelligent direction, and skillful acting.

"The Journey's End" is a masterpiece, no matter from which angle it is viewed. The interest of the spectator is so aroused that he becomes a participant in the unfolded drama; the story is so different that it should prove a relief to the picture-goer who has been bored by so much sameness.

Director Hugo Ballin should be congratulated for this accomplishment. Mabel Ballin does excellent work; so does all the supporting cast. Pictures of this type add class and distinction to a theatre.

HARRISON'S REPORTS.

A Photo-Dramatic Triumph for All Concerned

There hasn't been such an unusual production in months. There are so many unusual things about "The Journey's End" that one can hardly mention them all, but the biggest thing of this kind is the fact that just when the story seems to develop into the ordinary plot, an original turn is taken and things happen that you least expect. This element of surprise and suspense holds the attention of the spectator and places this feature on a high plane.

A screen story that can be listed as a photo-dramatic triumph for all concerned . . . a genuine success from every angle.

THE MORNING TELEGRAPH.

CLASS AA

Exquisitely Staged Drama Presented Without Subtitles

It is needless to draw attention to the fact that when a moving picture, and especially a serious drama, can be presented on the screen intelligently without the aid of a subtitle, its technique must be well-nigh perfect. "The Journey's End" is just such a picture. The story as presented stands out with cameo-like clearness. It is exquisitely staged. The illuminations, photography and settings are excellent.

SCREEN OPINIONS.

A Remarkable Picture

The picture has been made exceedingly human and characterized as it is by fine acting, direction that gets the most from each scene, with its unbroken continuity through the elimination of titles, it will stand as a model for what the picture producer should strive for. Especially is this true of the title proposition. It demonstrates that pictures can be made without inserting a book of explanations, and any step in this direction needs encouragement.

MOTION PICTURE NEWS.

Action Not Words—A Beautiful Film

Hugo Ballin is the first producer to dare make a picture of any complication of story entirely without titles. Mr. Ballin has shown that it can be done, provided there are artistic imagination and inventive resource to start with. The clarity of the film is remarkable.

Suffice it to say that Mr. Ballin's effects are those of a genuine artist, that his picture has more imagination to a reel than the usual programme feature has in six.

NEW YORK EVENING POST.

Is an Undoubted Success

Hugo Ballin chose to produce a picture that entirely omitted the customary subtitles, with the result that unless the onlooker was acquainted with the fact previously it would be some time before he realized the lack of printed matter, so clearly and completely is the tale narrated. "The Journey's End" is an undoubted success. The story is simple, direct and of a type that has a wide appeal.

There is a tremendous audience for the kind of story "The Journey's End" relates.

MOVING PICTURE WORLD.

We Have Seen Nothing to Surpass This Picture

This is the first screen drama shown without one subtitle or a single word of explanation. For exquisite artistry, flawless production and acting of the highest calibre we have seen nothing to surpass this picture.

Nothing more eloquent, more enthralling or satisfying has been produced in films . . . the scenes are a mere trifle compared to the compelling values of the story.

Exhibitors will make no mistake in booking this picture, which will please the highest class audience and also supply interest for the masses.

THE BILLBOARD.



For your program

"THE JOURNEY'S END" Hugo Ballin's newest production, which comes to the Theatre next week, is the first serious drama ever made without a single sub-title from beginning to end. And critics have declared it to be one of the real outstanding successes of the screen.

SHE married a man far below her in breeding and culture simply because—alone and friendless—she had no way to turn. And then came the man who was her mate in every sense of the word.

SEE how this interesting problem is worked out in "The Journey's End," the newest Hodkinson release which comes to this theatre next

BECAUSE his wife loved another, he made the greatest sacrifice a man can make. "The Journey's End," Hugo Ballin's newest production for Hodkinson release, which will be the featured attraction at this theatre next week, tells an engrossing love tale in a decidedly different way.

HUGO BALLIN'S just-completed production, "The Journey's End," which will be shown at this theatre beginning is remarkable in many ways. It hasn't got a single sub-title in its entire length for one thing,—for another, it hasn't got a villain. But this newest Hodkinson release has got some rare artistic values, and it's fairly crowded with drama.

MANY feet underground, in the semi-darkness of the Roman Catacombs, she came face to face with the man she believed dead. This tense situation is one of the big dramatic moments in Hugo Ballin's wonder picture, "The Journey's End," the most recent release of the W. W. Hodkinson Corporation which will be shown at this theatre next.....

"THE JOURNEY'S END" comes to the Theatre beginning This is the Hugo Ballin production of which P. F. Reiners, writing in the New York *Evening Post*, said: "It has more imagination to a reel than the usual programme feature has in six." It's one of the real novelties of the season, too, for there isn't a single sub-title in it. It's a Hodkinson release.





Music Cue

"THE JOURNEY'S END" offers such remarkable opportunity for unusual musical effects that a very special music cue is being worked out by S. L. ROTHAFEL, Managing Director of the Capitol Theatre, New York. It is not ready as we go to press but will be forwarded to you under separate cover in ample time for your use.



POSTERS

WE show you here the interesting and valuable paper which has been prepared for your use when you show "The Journey's End." From a showman's angle it is perfect — artistically it leaves nothing to be desired. The more you use the bigger your receipts will be.



SLIDE



11x14 SHEET



1 SHEET A



1 SHEET B



24 SHEET

PRINTED BY REFFES-SANDSON CO., NEW YORK

LAW OFFICES
FULTON BRYLAWSKI
JENIFER BUILDING
WASHINGTON, D. C.
TELEPHONE MAIN 335-336

JUN 19 1922

Register of Copyrights,
Library of Congress,
Washington, D. C.

I herewith respectfully request the return of the following named motion picture films deposited by me for registration of copyright in the name of

~~W. W. Robinson Corporation~~
Hugo Ballin Productions, Inc.
JOURNEY'S END (7 reels)

Respectfully,

FULTON BRYLAWSKI

~~The W. W. Robinson Corporation~~ *Hugo Ballin Productions, Inc.*
herby acknowledges the receipt of two copies each of the motion picture films deposited and registered in the copyright office as follows:

Title	Date of Deposit	Registration
JOURNEY'S END	6/19/22	L: ©CL 17871

The return of the above copies was requested by the said company, by its agent and attorney, on the 19th day of June, 1922, and the said Fulton Brylawski for himself and as the duly authorized agent and attorney of the said company, herby acknowledges the delivery to him of said copies, and the receipt thereof.

14 Copies Returned
JUN 21 1922
Delivered in person

Fulton Brylawski

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